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## DEPARTMENT OF CLASSICAL ART

## THE ACCESSIONS OF 1908

## III. BRONZES



FIG. 1.  
ROMAN CHAIR LEG

AMONG the bronzes purchased last year, which are now exhibited in the Bronze Room, are two of prime importance, both original Greek works of the fifth century B.C. One is a large statuette of a nude youth (fig. 2), complete except for parts of the fingers and toes, even the base being preserved. (Height of the figure alone  $11\frac{3}{4}$  inches = 29.8 cm.) He is represented in the act of saluting a divinity, with the head slightly bent and the fingers of the right hand brought up to the lips, this being the conventional attitude of the *adoratio* (*προσκύνησις*) of the Greeks, which was a ceremony of saluta-

tion merely, as distinguished from prayer or supplication. From the subject we may presume that the statuette was intended as a votive offering, and the dignity of the pose as well as the large style in which the figure is modeled suggest that it may have been a copy upon a small scale of a statue erected for the same purpose. Its great value to our collection consists in the fact that it is one of the extremely rare figures of athletes which have survived from the period of transition between the archaic, properly so called, and the age of Pheidias, and which show the work of Greek sculptors at the time when they were just short of perfection. In date it is probably a few years later than the remarkable statuette of a Diskobolos de-

scribed in the BULLETIN of February, 1908, pp. 31 ff., that is, it belongs not far from the year 470 B.C., and since what was said about the technical characteristics of that figure, as illustrating the art of its period, might equally well be applied to this, it need not be repeated here.

The statuette was purchased from a private collector in England, in whose possession it had been for a number of years. It had previously been in Constantinople, and before that in Smyrna, but the place of its discovery is not known. It was shown in the exhibition of ancient Greek art in the Burlington Fine Arts Club, London, in 1903, and is published in the catalogue of that exhibition, p. 46, No. 36, and pl. LIII.

The other is also a statuette (fig. 6), dating somewhat later in the fifth century, when the art of sculpture was in its full development. (Height, without the base, which is modern,  $5\frac{7}{8}$  inches = 14.8 cm.) It represents a young athlete in an attitude of intense activity, reminding us of what are known to have been the favorite themes of the sculptor Myron, under whose influence or inspiration it may have been created. He stands upon an inclined plane, the left foot slightly in advance of the other and raised at the heel, the knees and back bent, the head looking straight forward, and both arms held rigidly, palms downward, in front of the thighs. Evidently he is preparing to spring into some violent action, but what that action is it is difficult to conjecture. He has usually been called a "Diver," but certainly the position of the hands does not suggest diving. It seems more likely that he is about to either jump or run. The remarkably brilliant preservation of this figure, with its smooth green patina, and its surface almost as fresh as when it left its maker's hands, enables us to enjoy every detail of its delicate modeling, and to appreciate upon what a close and masterly study of nature it was based. The only shortcoming is in the eyes, which are carelessly executed and far too large for the rest of the face.

This comes from the same collection as the preceding, and was found at Taranto (Tarentum) in Italy. It was exhibited at

the Burlington Fine Arts Club in 1903, and is described, but not illustrated, in the catalogue referred to above, p. 46, No. 37.

Next to these in importance are three amusing little archaic Greek figures, the first of a very early type, not later than the first half of the sixth century B.C., representing a nude youth, with long hair, in the kneeling attitude which among the early Greek artists signified running, this being the nearest they could come to the representation of lively motion. The action of the arms is more successful, as they are held in a characteristic running pose, bent at the elbows, with the hands folded and resting against the body. A comparison between this and the statuette last described shows quite impressively the progress made by Greek sculpture in a little more than a century, as each is typical of its period. Midway between the two belongs the rather pathetic figure of a bearded man (fig. 4) wearing a pointed hat and square mantle, the latter neatly fastened across his breast by a long pin, which is faithfully represented. This is one of a number of archaic bronzes which were found some years ago near Andritzena, in the southern part of Arkadia, and are now scattered among various museums. The inscription incised on the base states that it was dedicated by one Phauleas to Pan, the great god of the Arkadian peasants, and it probably represents a typical peasant of the district as immortalized by local talent.\* Of about the same period, but of a different school, is the third figure, that of a kitharist or man playing upon a lyre (fig. 3). He wears the long chiton, girdled at the waist, which was the characteristic costume of a *kitharoedos* or lyre-player. On it the artist has tried to represent folds with a sparing and timid hand, and has traced a pattern and borders with some elaboration. The head is abnormally large, and the modeling is otherwise crude, but the earnestness of the artist is unmistakable. On the back is incised an inscription stating that "Dolichos" dedicated it, but the divinity to whom tribute

was thus offered is not named. The shape of the letters points to an Attic origin.

There is one other statuette in this lot, of a much later date, a Hermes of the Græco-Roman period. He is represented as walk-

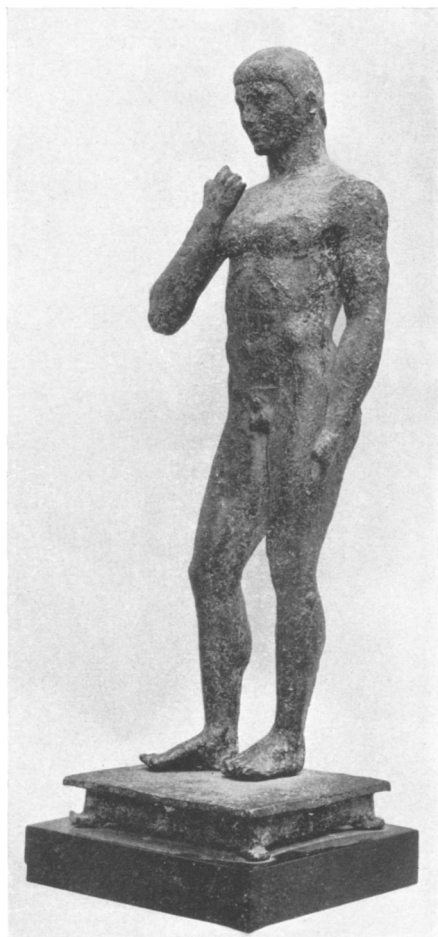


FIG. 2. STATUETTE OF AN "ADORANS"  
GREEK, FIFTH CENTURY B.C.

ing slowly, the weight of his body resting on the left leg, with the right foot drawn back. His head is winged, his short cloak hangs over his left shoulder loosely wound around the arm, and in his right hand he holds out his pouch or money bag, the emblem of the god of commerce. The figure is complete except for the caduceus

\*This statuette is published by Studniczka in the *Athenische Mittheilungen*, 1905, pp. 65 ff., pl. IV.

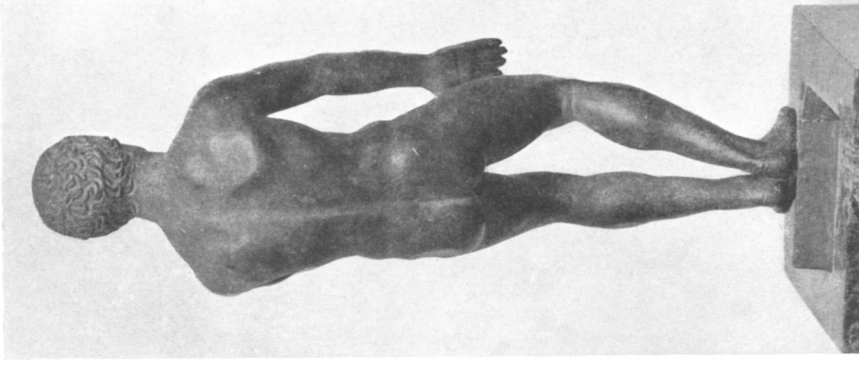
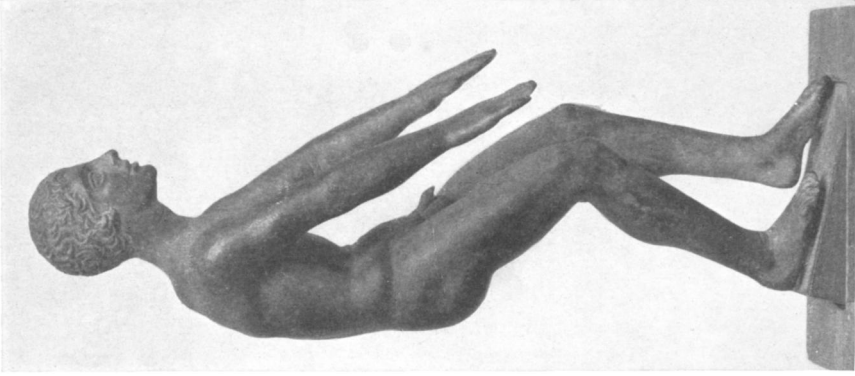
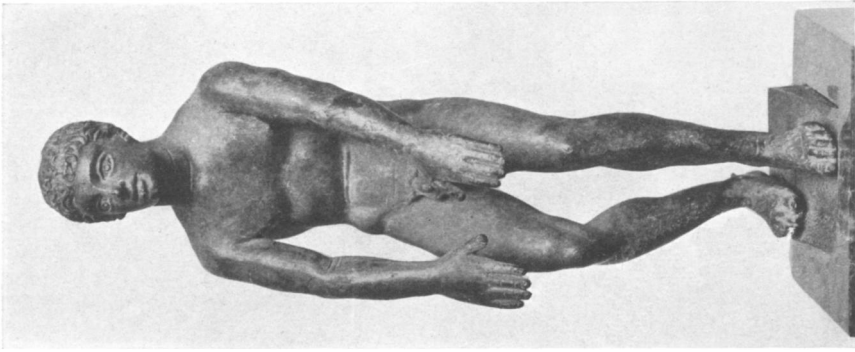


FIG. 6. STATUETTE OF A GREEK ATHLETE  
FIFTH CENTURY B.C.

or wand which was originally held in the left hand. This was formerly in the Rome collection.

Scarcely less interesting are the other objects in bronze acquired during the year,



FIG. 3. ARCHAIC GREEK STATUETTE



FIG. 4. STATUETTE OF PHAULEAS

though they perhaps call for less description in a popular account. Among them are two fine helmets, in excellent condition, which will go to enrich our collection of ancient arms and armor. One of these is Greek, of the pointed-cap or *pilos* type, perfectly plain in shape and without decoration. The other appears to have belonged to one of the Gallic tribes which invaded Greece and northern Italy in classic times,

as it has on each side the hollow projection for the insertion of horns, which the monuments show the Gallic warriors to have worn on their helmets. This has an ornamental knob on the top, and a border around the rim, on which still remain traces of gilding. Of beautiful design is an archaic ladle, both bowl and handle of which are covered with an elaborate design in flat relief, including the figure of a running satyr and geometrical patterns. Other utensils and parts of utensils are a tall candelabrum resting upon three lion's paws, with leaves between them; an exquisite Greek drinking-cup (kylix) of the fourth century B.C. (fig. 5); two attachments for the swinging handles of a pail, of the sixth century B.C., composed of a design of palmettes and scrolls, with serpents twisted in among them; the handle of a jug, fifth century Greek, at the base of which is a head of Herakles, full front, wearing the lion-skin cap; and a low lamp-stand of the Pompeian period, consisting of a tripod with a circular top. Finally, are two fragments which will appeal especially to those who are interested in the technical side of ancient bronze work—the hoof and fetlock of a horse, of life size, probably from a Roman equestrian statue, and the leg of a Roman chair, in the overwrought and over-decorated style which marked the taste of the wealthy Romans under the Empire (fig. 1). With this came several small fragments of the decorations of the chair itself, also of bronze, overlaid with silver, which are exhibited with it. E. R.



FIG. 5. GREEK KYLIX